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### Milwaukee Will Welcome USITT in 2013

The Wisconsin city has been chosen as the site for USITT's 53rd Annual Conference & Stage Expo. Dates are March 20 to 23, 2013.

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### Award First Round of Rigging Safety Initiative Grants

Twelve high schools from across the United States have been selected to participate in the first round of USITT's Rigging Safety Initiative. The next round of grants will be awarded in the fall. [more »](#)



### Officer Profile: Marketa Fantova

USITT's new Vice-President for International Activities plans to make even more opportunities for members and affiliates throughout the world. [more »](#)



### Officer Profile: David Krajec

Turning ideas into possibilities is one of the aims of USITT's new Vice-President for Commissions, who took office July 1. [more »](#)



### A View from Prague

From its opening in fire, literally, the 2011 Prague Quadrennial of Performing Design & Space offered thought-provoking exhibits and activities. [more »](#)



### Insurance Benefits

Collaboration with Fracture Atlas offers USITT members a wide range of benefits and opportunities, including insurance. [more »](#)



### News From USITT's President

A summer "vacation" which provides a challenge, and a break from the usual. [more »](#)



### Executive Director

Simple, yet elegant, wins the day. [more »](#)



### Special Programming for Costume Students

A special session lets students participate, but allows them more time to decide on their topics. [more »](#)



### Tech Production Poster Session

Those whose expertise is technical production now have a venue to display practical projects for teaching the subject. [more »](#)

### Teaching Theatrical Design

Trying to fit in all the elements needed for a design class can be a



daunting task. Helpful hints on a difficult subject. [more »](#)



### Costume Poster Session

There may not be a special party, but the Costume Poster Session turns Sweet 16 this year. Be part of the celebration. [more »](#)



### Is Long Beach Really Like Prague?

Brian Reed, who spent some time in Prague this summer researching the question, thinks there are similarities which Conference attendees will enjoy. [more »](#)



### Special Exhibitor Programming

Companies with booths at Stage Expo are also involved in providing special programming for the 2012 Annual Conference. [more »](#)



### The Last Word - A Tour, and MORE!

Members of the Upstate New York Section had the opportunity to tour a new facility and find out what its staff are up to. [more »](#)

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- June Means Travel for David Grindle
- *Fundamentals of Theatrical Design* Now in Print
- UNCSA HOSTS Third Annual Entertainment Innovation Conference
- Announce NATEAC 2012 Schedule and Venue
- George Thomas Howard

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- **Ohio Valley:** Fall Conference Coming Up September 24 »
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## News &amp; Notices

**Milwaukee to Welcome USITT in 2013**David W. Will, *Vice-President for Conferences*

The Frontier Airlines Center in Milwaukee will become very familiar to those attending the 2012 USITT Annual Conference & Stage Expo.

Photo/Visit Milwaukee

Milwaukee, Wisconsin, home to great cheese and great entertainment, will be the site for the 2013 USITT Annual Conference & Stage Expo. Dates will be March 20 to 23 for the Annual Conference and March 21 to 23 for Stage Expo.

Most sessions and Stage Expo will be in the Frontier Airlines Center, which offers great spaces and multiple meeting rooms.

In a change from past practice, members of the USITT Conference Committee will meet in Milwaukee at the beginning of August. At that planning session, they will help finalize programming for the 2012 event in Long Beach but will be exploring the 2013 site. The time in Wisconsin will allow committee members to become familiar with some of what is available and start thinking of ways that USITT can utilize special features of the area.

President Joe Aldridge noted that Milwaukee offers great possibilities, including interaction with several strong USITT supporters, including ETC and Mainstage Theatrical.

## 2011 Costume Symposium

July 28-30  
Southern Illinois  
University



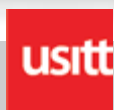
Hotels in Milwaukee are extremely convenient because USITT will use both the Hilton Milwaukee City Center and Hyatt Regency Milwaukee which are connected directly to the Frontier Airline's Center. A block of rooms also has been secured at the nearby Doubletree Milwaukee City Center.

Another positive feature of downtown Milwaukee is the more than 120 restaurants within walking distance of the hotels and conference center.

Local USITT members who are interested in volunteering to participate in the Conference planning process should e-mail [dww2@psu.edu](mailto:dww2@psu.edu).

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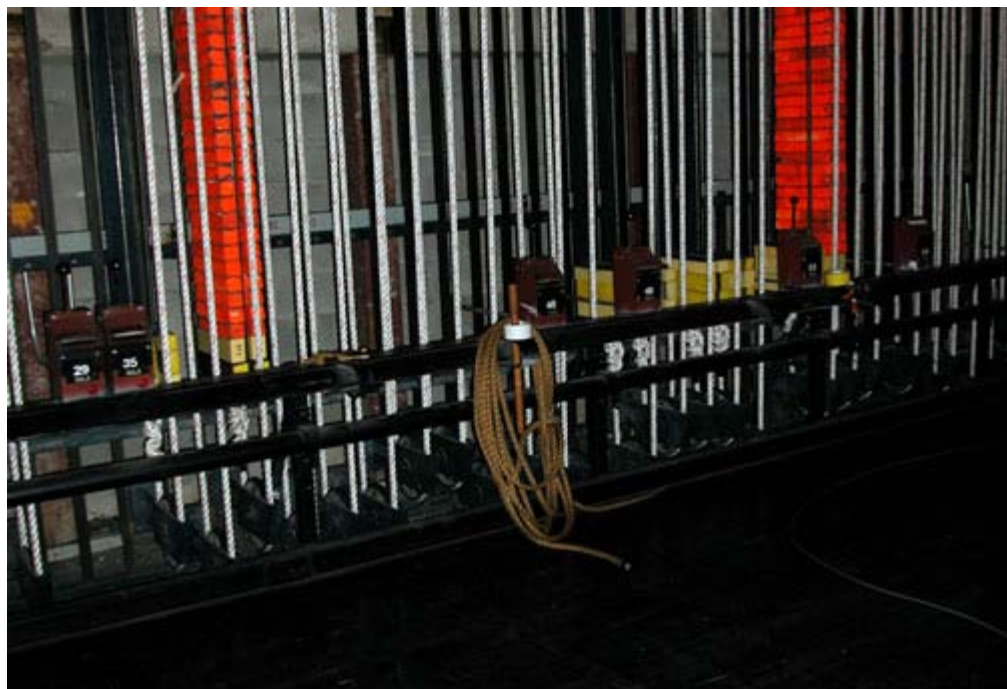
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## News &amp; Notices

## Award First Round of Rigging Safety Initiative Grants

Barbara E.R. Lucas, *Sightlines* Editor

Rigging at United States high schools comes in all varieties and states of repair. The USITT Rigging Safety Initiative aims to assist schools who wish to become more knowledgeable about what they have and how to use it safely.

Fraying ropes, brakes that do not fully hold or rope locks that fail, line sets not properly weighted, kinked cable, and a line set that makes “an incredible grinding noise” when flown in or out. All these things and more cause concern at theatres in schools throughout the United States. This has sparked USITT’s Rigging Safety Initiative.

Less than four months after the program was first announced at the 51st Annual Conference & Stage Expo, 12 institutions have received grants for inspection of stage rigging and education of users of that rigging. The next deadline for the Rigging Safety Initiative is October 15, and [applications are available online here](#).

“We have had tremendous interest in this program, and the initial round of applications show just how vital this program will be,” noted Joe Aldridge,

USITT's President and a strong proponent of the initiative.

"Founding Sponsor J.R. Clancy has provided a level of support which includes not only a rigging inspection, but training for up to eight faculty, staff, and students on the safe operation and maintenance of systems in their specific schools," Mr. Aldridge said.

The inspections and educational module will be provided by ETCP-Certified Theatrical Riggers who work for USITT member companies. USITT has members willing to work with schools in all 48 contiguous states. "We're working on Hawaii and Alaska," said David Grindle, USITT Executive Director, "but we want inspectors from within those states to keep costs down."

Schools chosen to participate in the first round are: Ripon High School, Ripon, Wisconsin; Westfield High School, Westfield, New Jersey; Southern Door High School, Brussels, Wisconsin; Thomas Jefferson High School, Council Bluffs, Iowa; Pequot Lakes High School, Pequot Lakes, Minnesota; Oaks Christian School, West Lake Village, California; Shakopee High School, Shakopee, Minnesota; Buffalo High School, Buffalo, Minnesota; Atlantic High School, Atlantic, Iowa; Pace Academy, Atlanta, Georgia; Sky View High School, Smithfield, Utah; and R. J. Reynolds High School, Winston-Salem, North Carolina.

Several applications included photos of conditions within their schools which helped the selection team make decisions.

The schools are responsible for the cost of travel and housing of the inspector, if necessary, and any special equipment required (such as a lift or other item to access the system).

USITT plans to review applications and provide grants twice a year.

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News & Notices

## Officer Profile: Marketa Fantova Making Opportunities Throughout the World

**Barbara E.R. Lucas**, *Sightlines Editor*



Marketa Fantova and her children travel widely and explore wherever they go. Shown is an area in the Northern part of Bohemia called Prachovské Skály (translation: "Dust Rocks" ). This interesting region was always considered somewhat mysterious, because it has series of caves and walkthroughs where travelers can easily become disoriented.

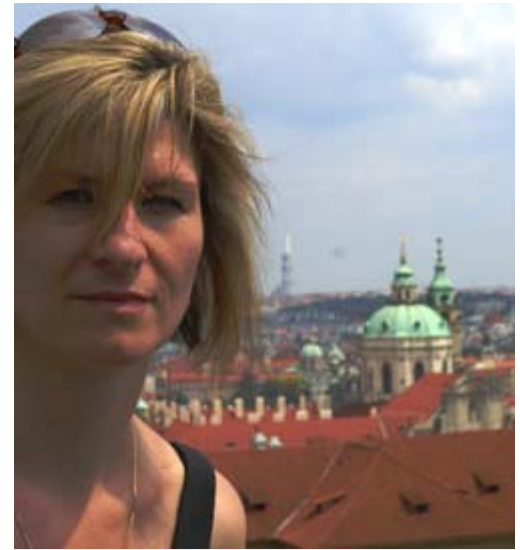
USITT's new Vice-President for International Activities, Marketa Fantova, spent her first days in office, appropriately, outside the United States.

Marketa spent much of June in her native Czech Republic participating in the wide range of activities which filled that city for the Prague Quadrennial of Performance Design & Space (complete reports in the September issue) and its related activities. After most of that wrapped up, she remained in Europe to visit family and help take Street Stories, a part of Scenofest, on to Germany.

Applying to have her work included in USITT's PQ 2007 exhibit was what first piqued her curiosity about becoming more involved in the Institute's international activities.

Since then, she has learned more about the broad spectrum of work in which USITT members participate – and helped her decision to run for the VP position.

“Getting into that exhibit, and then seeing how much was going on at PQ and other international venues, I did not really know all that volunteers were doing...lots of wonderful things,” she said.



Marketa in Prague

She feels that she has very big shoes to fill, since she is following Alexandra Bonds, who was USITT’s first VP-International Activities. Marketa was especially eager to volunteer and show she is willing to give of her time to move ideas forward.

“I come from a strong arts background; theatre is art and we all work together to create art,” she said. “I’m a big promoter of art and thinking about art. I would never have dreamed that I would end up in a somewhat administrative part of the team, as my dream was to design, design, design. Now I’ve seen that, really, fulfillment can come not from designing but from making opportunities.”

Creating opportunities and connections is what she sees as a big part of her future as a USITT VP. She wants to be sure to delegate whenever possible to help get both individuals and organizations more involved. She also wants to create and promote collaborations, including international organizations such as OISTAT and international corporations. Another goal is to be more inclusive of corporate members, such as Cirque du Soleil, in enhancing international connections.

Marketa says she travels a great deal and includes her two children whenever possible. Home base is the State University of New York at Alfred, which she describes as “one block of New York City, but 60 miles from an airport.” She has “amazing students and great colleagues at one of the biggest art schools around” where she finds herself working a lot for dance and performance art.

She knows that her new roles with USITT will provide great opportunities, and she looks forward with expanding those even further for the organization and its growing international affiliates.

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The monthly newsletter for USITT members

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## Officer Profile: David R. Krajec

### Making Ideas Possible is a "Family" Affair

Barbara E.R. Lucas, *Sightlines* Editor

David Krajec, USITT's new Vice-President for Commissions, takes office just as the Institute announces that it will hold its 2013 Annual Conference in his back yard, Milwaukee.

"I enjoy interacting with colleagues across the country" he noted "and I am excited to be able to serve the Institute on another level." As VP, he wants to help assist the Commissions in what they are trying to accomplish, building on the strong legacy of his predecessors. "The Commissions are the backbone of the Institute, and I'm a firm believer in service leadership. To me, this is leading by empowering people to do the jobs that need to be done." He quotes Eugene B. Habecker, author of *The Other Side of Leadership*, "The true leader serves. Serves people. Serves their best interests, and in doing so will not always be popular, may not always impress. But because true leaders are motivated by loving concern than a desire for personal glory, they are willing to pay the price."

David feels it is "always good to examine how we do business, whether it is in the classroom or in the board room. Even if it is decided that no change is warranted, that kind of activity keeps the juices flowing. It grows ideas." If someone has an idea, inspiration, goal, want or need, they should approach the appropriate Commission. As David says, "This is where the rubber meets the road. Not everything is possible, but we will strive to keep the process transparent so people know what is happening with their ideas."

He is also excited to be working with USITT's Executive Director. He anticipates looking at ways to make Commissions more vital. "All of the commissions are doing great work, he says, but we need to look at new ways to get younger people involved."

For David, USITT really is all in the family. He has been chair of the Midwest Regional Section, on the



USITT Board of Directors for two terms, and served as a Vice-Commissioner for Programming for the Education Commission and served as the Commissioner for Education for seven years. His wife, Debra, served as the Commissioner for Costume Design & Technology, served three terms on the Board of Directors, was selected a USITT Fellow, and currently heads the Awards Committee for the Institute. They met in 1987 at the USITT Conference in Minneapolis and are the only husband and wife team to have served on the board at the same time.

David was at Cardinal Stritch University for almost 20 years and is now project manager for Mainstage Theatrical Supply, a USITT Sustaining Member. Deb has been with Marquette University for more than 27 years, and is artistic director of its Theatre Arts program.

While David has a serious side, he feels people should enjoy themselves, especially if they are volunteering their talents. "Even if the task is tedious, there is a way to have fun," he opined. He's also an animal lover, which is obvious when you learn that he spent several days in June traveling from Milwaukee to New England in the company of his wife, two dogs, and two cats in the cab of his pickup truck. "We can't leave them home, they're family."

For David, "family" extends from that truck packed with life into the Commissions, across USITT, and out to the limits of what may be possible as he begins his term as VP-Commissions.

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### IATSE Establishes Training Trust Fund

The IATSE Entertainment and Exhibition Industries Training Trust Fund was created on June 22 when International President Mathew D. Loeb and G. Ronald Dahlquist, managing member of DADCO, LLC, met at the IATSE West Coast office to sign the Trust Agreement. DADCO is a lighting and power supply house based in Sun Valley, California. Mr. Dahlquist is a long-time member of Studio Electrical Lighting Technicians Local 728, as are many members of his family, although his wife is a member of Grips Local 80. Ron's dad holds a Gold Card in Local 728.

DADCO is the first signatory to an agreement providing for contributions to the new trust fund, which will be headed by a six member board of trustees with equal representation from labor and management. The trustees, from the United States and Canada, will represent the many crafts in the entertainment and exhibition industries.

The Training Trust will enhance the work of the ICAP, IATSE Craft Advancement Program to provide training opportunities in areas of safety and skills development for IATSE members. The Fund will assist local unions throughout the alliance to have access to education and training programs that make IATSE represented employees the best in their respective industries.

### Commission Prepares Proposed Changes to Fire Code

USITT' Engineering Commission is preparing proposals for the tri-annual process to create the edition of the *National Electrical Code*. All proposals, including those from the general public, will be accepted until November 4.

Suggestions can be submitted on copies of the Form for Proposals for 2014 National Electrical Code available in the back of the 2011 NEC, or by



downloading the form from [www.nfpa.org](http://www.nfpa.org). In the upper left click on Codes and Standards. In the right center click on NEC Proposal form. To have proposed changes submitted by the USITT Engineering Commission, send proposals by September 15 to Ken Vannice, Chair, USITT 2014 NEC Committee Leviton Manufacturing Co., Inc., 20497 SW Teton Ave., Tualatin, OR 97062 or e-mail: [kvannice@leviton.com](mailto:kvannice@leviton.com).

## Rendez-vous in British Columbia

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Plan ahead for this summer's **CITT Rendez-vous Annual Conference and Trade Show**, an annual classic within the Canadian performing arts and entertainment industry combining professional development workshops and seminars, social events, and networking opportunities for members and fellow colleagues from across the country.

This year, Rendez-vous 2011 will take place August 11 to 13 in Victoria, British Columbia.

CITT's annual conference and trade show attracts over 200 attendees, presenters, and exhibitors from across Canada and abroad. The conference offers three days of workshops, social events, seminars and professional development sessions featuring lighting and sound technology, design, architecture, management, and production. Pre-conferences workshops are also offered. CITT's Rendez-vous is also the occasion for the CITT Annual General Meeting, as well as the Awards Banquet, with guest speaker Rae Ackerman, where members honor individuals and organizations who have excelled in their field of live performance in Canada. [Click here to view the entire conference programming.](#)

Every year, the CITT Trade Show visits a different Canadian city. With over **30 exhibitors from Canada and the United States**, the Trade Show is a great opportunity to showcase the newest and best products and services to the Canadian market. [Click here for full details about the CITT trade show.](#)

## Taking Orders for Holiday Cards

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The ESTA Foundation announces its 2011 Behind the Scenes Holiday Cards, created by an impressive lineup of all-star designers—Andrew Hefter, Seth Jackson, Derek McLane, and Jim Youmans.

Three ordering options are offered, including personalized cards with a company logo and custom message (minimum 250 cards), card packs of 10 with a standard greeting, and electronic versions to be sent via e-mail as a jpg, gif or pdf.

Orders will be taken until September 8 to arrive by early November. All proceeds benefit The ESTA Foundation's Behind the Scenes program. View and order cards at [www.estafoundation.org/bts/holidaycards2011.htm](http://www.estafoundation.org/bts/holidaycards2011.htm). For more

information, contact Kacey Coffin at 212-244-1421 or [holidaycard@estafoundation.org](mailto:holidaycard@estafoundation.org).

## PLASA To Hold Regional Event in Texas

PLASA Events, an operating division of PLASA, announces its first regional event in North America. PLASA Focus: Austin 2012 will be held February 22 to 23 at the Renaissance Austin, Texas.

Modeled after the highly successful PLASA Focus: Leeds (UK), which recently broke previous attendance records in its third year, Focus: Austin will bring together members of the entertainment technology community to do business and network in a relaxed and friendly setting.

The two-day show will be reasonably priced for exhibitors and free to registered visitors. A unique, hard wall booth package-including furniture, power and lighting-will level the playing field and give exhibitors a simple and affordable exhibiting experience. The show's regional focus will also allow exhibitors to reach visitors who might not attend larger industry events. Likewise, visitors will have an opportunity to experience and interact firsthand with industry-leading equipment and services without having to travel far from home. PLASA members will receive substantially reduced pricing on exhibit space.

For more information, contact Jackie Tien at [jackie.tien@plasa.org](mailto:jackie.tien@plasa.org) or 212-244-1505, ext. 716 or Frances Thompson at [frances.thompson@plasa.org](mailto:frances.thompson@plasa.org) or 865-689-8864.

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## The View from Prague

**Marketa Fantova and Alexandra Bonds**

The Spanish exhibit in the Countries and Regions Section of the Prague Quadrennial of Performance Design & Space was both a striking visual display as well as a stage for an extreme costume project.

Photos/Alexandra Bonds

*This is the first in a series of articles reporting on the 2011 Prague Quadrennial of Performance Design and Space which was held June 16 to 26.*

The 2011 Prague Quadrennial of Performance Design and Space opened in the element of fire, a reflection of the motivation for the new location of the exhibits, after a fire destroyed the left wing of the former home in the Industrial Palace. After a brief volley of fireworks, the massive metal doors of the Veletržní Palace slowly came apart releasing billowing smoke onto the awaiting crowd attending the gala event. As the cloud dispersed, the displays for the Countries and Regions Section in the Grand Exhibit Hall were revealed, each evoking a unique insight into theatre design.

Three more openings followed each hour in a different part of the city. The Intersection Project at the Piazzetta invited viewers to enter the maze of white

boxes filled with performances, installations, and artistic dialogue. Students attending Scenofest gathered at the Theatre Academy to hear warm welcoming words from Jessica Bowles followed by a concert. The Architecture Section invited visitors by simply opening of a door into the beautiful, originally gothic, inner space of St. Anne's church.

A walk through the section of Regions and Countries proved that even in a constantly shrinking world of global communication, there are still inspiring distinctions and amazing ideas deeply rooted in the national environments. The thought-provoking exhibits demonstrated that sharing the different views and opinions about performance is vitally important for the future development of theatre making.

Each exhibit was a unique expression of the performance art of that country. The Israeli exhibit, consisting of towering shelves of condom boxes, focused on the works of a single playwright/director, Hanoch Levin, recently deceased, whose play, *The Condom Merchant*, reflected the promiscuity and politics of that country in the 1970s. Similarly, the Hungarian exhibit featured works of a single artist, Mihaly W. Bodza, whose recent disappearance, shrouded in mystery, prompted the serious tone in which his scenographic works were portrayed.

Romania's stand reflected on art as sacrifice with a cross of light on the exhibit wall and the productions displayed as reflections in broken down buckets, inspired by Romanian belief that to build a church and dig a well are two most noble and generous deeds. Sacrifice here is understood as the instrument of creation. Iceland's serene and meditative living room, an installation in all white, changed and morphed daily through performance and interaction with the audience.

Another installation that challenged the viewer to think about objects in space, but this time without interaction, was the Norwegian's electromechanical Telling Orchestra. The objects, animated by an unseen computer operator, created a soundscape in front of projections. Perhaps the most multifaceted and visually striking was the Spanish exhibit. The wooden arc, in the shape a boat or a scale, represented the search for balance between the new era, craft, and dreams. The space was dominated by long, heavy worktable and sculptures of hands representing the crafts workers who execute the designer's ideas. It also became a stage for a performance of Maria Elena Rogue's extreme costume project, Moon Woman, that was made out of slowly disappearing cookies eaten by visitors.

Amidst these varied displays was the USITT USA exhibit, a recreated performance garage, defaced with graffiti, including the iconic image of Barack Obama created by Shepard Fairey. With a focus on social commentary, the exhibit told the story of the dominant issues facing Americans today, from racial tensions and war to religious conservatism and ecology. The productions were



mounted on sawhorses and ladders, as well as projected onto the walls creating a notable contrast between low and high technology. Gallery talks and interviews with the production teams engendered dialogs about the future of ensemble theatre, media and design, and re-imagining the definition of theatre.

Viewers' responses to the exhibit were enthusiastic, noting the strength of the theme, the innovation of the production designs, and appreciation for the performing artists, Paul Zaloom and his Toy Theatre and Pat Olezko's See/Change and Greenpiece: Walking, Squawking Topiary. Special kudos were mentioned for the team of faculty and students from The University of Montana for their skill and artistry in creating the exhibit.

[More photos can be found here.](#)

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## Member Benefits: Insurance of All Types

USITT, working with Fractured Atlas, is offering a variety of insurance products to members.

Of most interest to members may be liability coverage and health care products.

Because of an arrangement with Fractured Atlas, whose mission is to liberate the artist, any USITT member can become an associate member of FA without cost and gain access to a majority of its programs and services.

In addition to the purchase of insurance, becoming an Associate Member of FA will also allow members to post on the organization's calendar of events, submit news releases, and take online courses.

Visit [www.fracturedatlas.org/site/join/partner/usitt](http://www.fracturedatlas.org/site/join/partner/usitt) and enroll as an Associate Member to see the range of possibilities.



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**Lynne Koscielniak**, *Upstate New York Regional Section Chair*



Using computer-controlled line-sets to pour a glass a wine. It was the brain child of Master Carpenter Bill Fritz.

USITT Upstate Section membership gathered this past spring to tour a cutting-edge facility, experience performer flight, and train on advanced technologies.

The event was held at the Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) in Troy, New York and was hosted by William Fritz, master carpenter and rigger. He, Master Electrician Angel Eads, and Associate Director of Stage Technology Geoff Mielke gave guided tours of the facility.

When EMPAC opened its doors in 2008, it was hailed by the New York Times as a "technological pleasure dome for the mind and senses... dedicated to the marriage of art and science as it has never been done



The Tour

before." The center, founded by Rensselaer Polytechnic Institute, offers artists, scholars, researchers, engineers, designers, and audiences opportunities for creative exploration that are available nowhere else under a single roof. In the course of the day, break-out groups studied automated rigging systems, moving light cuing techniques on the ETC Eos console, and methods of performer flight with RPI student Miguel Hummel as the flyer. The section would like to thank BMI Supply NY and ETC for their support in providing technology for the event.



The performance flight demo

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### Jill Maurer Moves to Clearwing Productions

Jill Maurer, a member of USITT's Board of Directors and the Desert State Regional Section, is moving across town for a new opportunity. She is leaving her position at Westlake Reed Leskosky to oversee the Design/Build Department at Clearwing Productions. Clearwing Productions was founded 25 years ago in Wisconsin and branched out to Phoenix in 2005. Ms. Maurer will sell and manage installation projects in Arizona and Southern California. She installed systems for eight years before consulting for the last four. She can now be contacted at [jmaurer@clearwing.com](mailto:jmaurer@clearwing.com) or 602-850-6333.

### Renee Butcher Tours National Office

The USITT National Office staff in Syracuse was pleased to give a tour of our home to Renee Butcher who stopped in for a visit. We are always glad show off our work spaces and wall art. It was especially nice to see Renee, who is currently working in Alabama but is spending the summer in upstate New York.

For those who might like a tour, or just a chance to visit, our offer of breakfast goodies is still good. Just let us know when you might be stopping by.

### Fran Sutherland Now With AV Dimensions

Fran Sutherland, Chair of the Desert State Regional Section, has been named account manager at AV Dimensions, Inc.'s Chandler, Arizona corporate



offices. She is supporting the AV Dimensions sales staff by overseeing customer relations, creating estimates and quotations, and seeking new business clients.



She has more than 20 years of audio visual experience in everything from theatre production, teaching, event production, sales, cross-rentals, and accounting within the industry. She began her career with an Indiana University individualized major audio technology and theatre degree. She has since worked as an audio engineer on national and international tours, and taught audio engineering at Columbia College. She has earned an array of experience through her additional industry work at Clearwing Productions, Sunbelt Scenic Studios, and AV Concepts.

The company also hired industry professional Glenn Ray as vice president of operations. Mr. Ray brings extensive industry experience through working with GES, Exhibitgroup/ Giltspur, Mice NA, MC2, Hoffman Productions, Nike, and Samsung to name a few.

## June Means Travel for David Grindle

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David Grindle, USITT's Executive Director, spent most of June out of the office. In addition to attending the 2011 Prague Quadrennial of Performance Design & Space, he did a walkthrough of the Rigging Safety Initiative, and then capped off the month by presenting a session on Technical Theatre for Managers and Administrators at the Association of American Community Theater's AACTFest 11.

## Fundamentals of Theatrical Design Now in Print

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*Fundamentals of Theatrical Design*, by USITT member Karen Brewster and Melissa Shafer, has now been published by Allworth Press. The book integrates analytic and technical tips with artistic ways to address a wide variety of issues. The book also includes excerpts from several USITT publications.

## UNCSA HOSTS Third Annual Entertainment Innovation Conference

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Officials at the University of North Carolina School of the Arts (UNCSA) have announced the school's third annual Entertainment Innovation Conference (EIC), a three-day event hosted by UNCSA's School of Design and Production September 8 to 10.

Cirque du Soleil and its corporate partners will lead workshops covering the use of the cutting-edge technologies in its productions. The conference is open to industry professionals, including students and faculty members of university

theatre departments.

The UNCSA Entertainment Innovation Conference is one of several regional conferences highlighting the technological requirements that go into a Cirque du Soleil production.

Presenters at the conference include: Rochelle Wolfe of Cirque du Soleil's Resident Shows Division; Stacy Meyers, Cirque du Soleil general stage manager; Sharean Oxley, Cirque du Soleil assistant company manager of *O*; Chris Velvin, Cirque du Soleil health and safety manager; Tisha Tinsman, UNCSA alumna and Cirque du Soleil lead wig/makeup technician for *Viva Elvis*; Eric Ludacer, UNCSA alumnus and Cirque du Soleil head of projections for *Love*; Mac Johnson from Meyer Sound Labs; and Gemma Guy of Stage Technologies.

For more information about the UNCSA Entertainment Innovation Conference, including registration and hotel information, visit [eic.uncsa.edu](http://eic.uncsa.edu).

## Announce NATEAC 2012 Schedule and Venue

The next North American Theatre Engineering and Architecture Conference (NATEAC) will be held at the Hilton Hotel in mid-town New York City on July 22 and 23, 2012.

Bill Sapsis will reprise his role as conference director. In addition to the two conference days, social events are being planned for before and after the conference. For more information and to join the NATEAC mailing list, visit [nateac.org](http://nateac.org).



The continuing goal of NATEAC is to promote communication between everyone involved in designing and building new theatres or renovating existing facilities.

## George Thomas Howard

USITT notes with sadness the death of designer George Thomas Howard in Las Vegas. Among his survivors are his wife, Karen, and children Tamitha and Christopher.

A memorial service is being planned for August 21, with details to be announced. The family would appreciate hearing from friends of George for that service, and remembrances may be sent to his son at [choward@schwabe.com](mailto:choward@schwabe.com).

Further information on his life and career will be included in the September issue.

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### ETC: Wisconsin Theatre Puts ETC Congo Kid to the Test

The Sharon Lynne Wilson Center for the Arts in Brookfield, Wisconsin – a venue supporting arts programs in area schools and local artists – has employed **ETC** lighting solutions in its theatre spaces for the last decade. The complex caters to a broad range of events, from high school musicals and student orchestra recitals, to dance productions and cabaret acts. To provide the best possible lighting for each performance or special event, the technical staff uses a range of ETC lighting control consoles. The Wilson Center also became the first venue to use ETC's newest lighting control console, Congo Kid.



ETC is always looking for beta test sites around the world. When opportunities for tests of new products become available, ETC announces them on the product forums at [www.etconnect.com/Community](http://www.etconnect.com/Community).

### J.R. Clancy, Inc.: Adds Staff Members, Offers Financing

**J. R. Clancy, Inc.** has added two people to its design and mechanical engineering staff and now offers financing for rigging systems.

Hee Yeon Jeong joins the Clancy staff as a mechanical engineer. In her new position, she will design submittal and shop drawings for projects involving dealers. A native of Busan, South Korea, Ms. Jeong most recently was a mechanical engineer at JASStech Corp., the largest theatre rigging firm in South Korea. She holds a bachelor of science degree in mechanical engineering from Dong-A University in



## 2011 Costume Symposium

July 28-30  
Southern Illinois  
University



Busan.

Brandon Welsh is a new design engineer at Clancy, where he will be involved in system design for clients' rigging projects. A recent graduate of the University of Cincinnati with a bachelor of science degree in mechanical engineering technology, he worked for Beck Studios, in Milford, Ohio, while finishing his degree. He also completed co-op assignments in the power and automotive industries while studying at the university.



Buying a new theatre rigging system is now within reach for schools and smaller theatre owners, thanks to a simple financing plan offered by J. R. Clancy. Rigging equipment purchasers can spread payments over two to seven years, with competitive rates that make the arrangement affordable. To receive the simple, one-page application for financing, call Ray Carrock, chief financial officer, at 800-836-1885.

More information about J. R. Clancy and its full line of rigging products is available at [www.jrclancy.com](http://www.jrclancy.com).

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### Reed Rigging: Supports Rammstein Tour

Pushing boundaries just like the German metal band Rammstein, Reed Rigging partnered with Ampco Flashlight Rental to support the Rammstein North American Tour with an XLNT CyberHoist Motion Control System.

The system included 49 XLNT CyberHoists uniquely timed to shift various scenic elements throughout the production. With over 16 items moving around at various speeds and times during the show, the set provided its own theatrical performance for fired up fans. Flame cannons housed inside truss flew in close to the band and audience for an over-the-top dramatic effect.

For more information please visit [www.reedrigging.com](http://www.reedrigging.com).





Photo/Guido Karp

## Serapid, Inc./SECOA/Daktronics: Exhibitors Focus on Joint Projects

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**Serapid Inc.**, **SECOA**, and **Daktronics** co-exhibited at the 46th Annual Society for College and University Planning (SCUP) International Conference and Idea Marketplace July 23 to 27 in National Harbor, Maryland.

The event is higher education's leading conference highlighting best practices in integrated planning. The three organizations focused on projects they coordinated together – most recently the Wyly Theatre, part of the AT&T Performing Arts Center in Dallas, Texas.

SECOA integrates theatre equipment and systems and offers expertise in the planning and construction of theatre spaces. Daktronics Automated Rigging Solutions designs and manufactures rigging systems for theatrical, architectural, and arena applications. Serapid is a world leader in heavy linear motion through the use of the rigid chain technology and a full service stage and orchestra platform lift supplier. For more information, visit [www.serapid.us](http://www.serapid.us) or call 800-663-4514, [www.secoa.com](http://www.secoa.com) or call 800-328-5519 or [www.daktronics.com](http://www.daktronics.com) or call 800-325-8766.

## TMB: Strobes Spotlight Dance Moves

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Series Two of BBC One's hit show *So You Think You Can Dance* concluded another successful season this month with help from lighting supplied by **TMB**. Pushed to the limit for eight weeks, the four finalists and the set lighting proved impressive, dependable, and resilient to the very end.

Four ultra-bright Solaris Quasar 15K strobes provided visual punch over the entire season. Solaris Quasar strobes were also featured on the UK hit show *Strictly Come Dancing* and the American 44th Annual Country Music Awards. TMB is worldwide exclusive distributor for Solaris:

[www.tmb.com/products/solaris](http://www.tmb.com/products/solaris). Learn more about many other exciting products from TMB at [www.tmb.com](http://www.tmb.com).

## Stagecraft Institute of Las Vegas: SILV Launches Summer Training

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The **Stagecraft Institute of Las Vegas** began its fifth season of intensive training earlier this summer. As a part of the training experience, SILV students attend a wide variety of Las Vegas productions and it is a SILV tradition that the first show the

students attend is *Jubilee*.

*Jubilee* opened in 1981 and is the longest running production show in Las Vegas. The production operates the same today as it did 30 years ago and is a prime example of how "old school" technologies can provide both effective and spectacular results. In addition to seeing the show, the students received an extensive backstage tour courtesy of Louis Bradfield, USITT Fellow.



Wilberth Gonzalez (SILV 2011) created a thank you card for Louis Bradfield. Mr. Bradfield received his card, signed by the SILV students and staff, outside the *Jubilee* theatre.

## Sapsis Rigging, Inc.: Provides Rigging for Castleton Festival

**Sapsis Rigging, Inc.** (SRI) designed and installed a self-climbing truss rig for the third annual Castleton Festival held in Castleton, Virginia June 25 to July 24.

SRI installed a truss rig inside the festival tent to facilitate proper staging of the numerous concerts and opera performances to be held there. The rig, measuring 27 feet high, 53 feet wide and 46 feet deep, included seven tower legs placed strategically to accommodate lighting and scenery needs as well as weight load



considerations. The tent's unique frame offered additional weight load capacity at mid-span which SRI used to help support the six 50 foot long cross trusses.

The Castleton Festival evolved from the Castleton Residency program for young artists run by The ChâteaUVille Foundation, established in 1997 by Lorin and Dietlinde Maazel.

For more information on Sapsis Rigging, visit [www.sapsis-rigging.com](http://www.sapsis-rigging.com).

## Serapid, Inc.: Serapid Welcomes Three New Employees

**Serapid, Inc.**, hired three new employees in engineering and manufacturing

positions: Devin Badaczewski, Emanuel Chirila, and Anthony Lelej.

Mr. Badaczewski is a designer in the engineering department. He will complete his mechanical engineering degree at Kettering University in Flint, Michigan in December. Prior to joining Serapid, he held several internships including one at MHart Corporation.

Mr. Chirila is project engineer. He has over 17 years of mechanical engineering experience designing small mechanics and assembly automation machines.

Mr. Lelej is a builder in the manufacturing department and had been a job setter for American Axle in Detroit.

For more information, visit SERAPID at [www.serapid.us](http://www.serapid.us) or [www.serapid.com](http://www.serapid.com), e-mail [info-us@serapid.com](mailto:info-us@serapid.com), or call 800-663-4514 (toll-free) or 586-274-0774 (direct).

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## News From **Joe Aldridge**, *USITT President* **My Summer 'Vacation'**

Friends, I hope that your summer is going well for you. If this is the time you are usually busy because that is what you want, then I hope that you are busy. If you use this time to re-charge your batteries, I hope that you are successfully doing so. I thought that I would change the format a bit and share my experiences for the summer.

For the past six summers, I have spent July at a high school Shakespeare camp in the hill country of central Texas, not too far from either Austin or San Antonio. This summer, however, the economy hit the organization pretty hard and they didn't receive the anticipated funding, so, I am spending my time in Las Vegas, mostly.

It is hot here, but, then again, it is supposed to be hot. It is the desert, and it is summer, for crying out loud! I do, crazy as this may sound, enjoy the heat. That is why my wife and I chose to move here 37 years ago this August. At least this summer it is a dry heat (saying that out loud in Las Vegas is punishable by imprisonment in solitary confinement with a loop of Wayne Newton's Danke Schoen playing at a very loud volume for as long as you are imprisoned!) as opposed to the humidity in central Texas.

I am doing something that I haven't done since 1979; I am spending my time studying, reading assignments and writing papers for a couple of classes that I am taking. I got the urge to go back to school and get another couple of degrees in a totally unrelated field and so that is what I have done. This is probably due to heat stress!

I am really enjoying the online classes and the interaction with the other "adult"



President Joe Aldridge at the computer, where he has spent most of the summer. Even when he escapes the heat of Las Vegas, his coursework is always close at hand.

Photo/Barbara E.R. Lucas



learners. I will tell you, however, that this may take a bit longer than I had originally planned. It seems that I have spent the past 40+ years on the other side of the blackboard, and this being a formal student again is kicking my backside!

Would I recommend it? Absolutely!

I am mingling with folks who have little or no college education. Folks who have decided to go to college because they want to try to change their lives. Unlike some of the students that I encounter in my classroom, these folks want to learn. They are eager to read the next chapter and submit their work for peers to review and critique. It is refreshing to be back in this setting once again.

In some sense, this excitement for learning is renewing my excitement for teaching. It is also re-invigorating my commitment for volunteering with USITT. This experience reminds me of the excitement that I see from our volunteers.

As if this weren't enough, I attended several classes at the National Labor College and have become an authorized OSHA trainer. It looks as though, once my stint in a leadership role with USITT has come to an end, I will be able to give back in another, rewarding way.

This stretch of time which looked "empty," when it started has filled in quite nicely, and in ways which bring personal and professional growth. Not bad for a summer in "dry" Las Vegas.



**We'd like to hear your comments on this story.**  
Please e-mail Joe at [joe.aldridge@unlv.edu](mailto:joe.aldridge@unlv.edu).

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### Northeast: Plan Annual Cookout, Offer Online Renewals

This year's annual Northeast Regional Section cookout will be at Ron and Janice Dallas's in Arlington, Massachusetts (a little northwest of Boston) on Saturday August 20. For more details, contact Joe Donovan at [joseph.donovan@maine.edu](mailto:joseph.donovan@maine.edu). All are welcome.

Many people expressed interest in being able to pay Northeast memberships online. Good news! Thanks to Mr. Dallas, Paypal is now an option for membership renewals. Just click [here](#).

### Upstate New York: Slate Activities for Fall Program

The Upstate New York Regional Section will hold its Fall Program September 10 at SUNY Brockport with participation from Applied Audio and Theatre Supply.

Trish Ralph and Gary Musante will be hosts for the event which will begin at 9 a.m. with a meet and greet followed by programs from 10 a.m. to 1 p.m. and 2 to 5 p.m. The Regional Section Meeting at 12:30 p.m. will include elections for Chair and Vice Chair of Programs.

Symposium topics include Design/Tech/Management Documentation; Black Box Engineering, Design and Function; and LED Implementation. Adam Zonder, production manager of the Hangar Theatre, will speak on preparing a professional resume and portfolio. InterAmerica Stage, which recently completed the installation of the SkyDeck Tension Wire Grid at that SUNY Brockport facility, will highlight the many creative aspects of Tension Wire Grids (TWG's) in Black Box theatre (and in theatre performance spaces in general) at the same time as enhancing the safety of this inherently hazardous environment.

A formal presentation will be followed by a fun and enjoyable “meeting of the minds” between the manufacturer (InterAmerica) and a wide variety of student and professional end users. The session will review typical Black Box functions and requirements, how to plan a new Black Box facility, and the engineering and design aspects of SkyDeck TWG. Check [www.usittupsny.org](http://www.usittupsny.org) for updates and to RSVP.

## Ohio Valley: Fall Conference Coming Up September 24

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The Ohio Valley Regional Section will hold its annual Fall Conference on Saturday, September 24 at [Allegheny College](#) in Meadville, Pennsylvania. This conference will feature such sessions as Google Aps for Theatre, Digital Holographic Projectors at the Mob Museum in Las Vegas, Sustainability in the Performing Arts, a Media Server Demo, a hands-on "How to Train for Tech Olympics at National," Painting with Strangers, How to Assess a Lighting Rental Package, Care and Maintenance of Moving Lights, Stage Photography Workshop—how to take pictures under stage lighting, Flying Effects, Virtual Light Lab-Lightwright-VectorWorks, and Presenting Your Work for Design Expo/Cover the Walls or the Ezekiel Exhibit.

There will be a discounted group rate at a local hotel. There will be information on booking rooms on the website soon. All discounted rooms need to be booked by early September.

A few reminders about the Annual Peggy Ezekiel Exhibit: If purchasing frames for the exhibit, consider plastic frames like the [Trendsetter](#) from Dick Blick. It is lightweight, yet durable, and not too expensive. The super inexpensive acrylic poster frames tend to come apart in shipping/display. The metal frames are heavy and durable, but increase the cost of shipping. Remember no glass! The deadline for nominations is September 7h. All entries must either be delivered to the conference site by 9 a.m. September 24 or received in the mail to Matt Benjamin by September 15. More information on Peggy Ezekiel Exhibit can be found on the [Ohio Valley Website](#).

## Southeast: University of Georgia Site for Master Classes

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The Southeast Regional Section Master Classes for Fall are set for October 7 and 8 at the University of Georgia in Athens, Georgia. One of the themes of this year's classes is one of spectacle --using advanced technology as both a tool and element in production design. This year's workshops tentatively include several stellar guest artists, classes featuring UGA media programs and equipment, and sessions bringing a variety of experts from several leading manufacturers/production services companies to the conference.

Featured speakers include lighting designers Ken Billington and Jeff Davis, as well as Broadway fabric painter Margaret Peot. Sessions relating to the UGA media and design programs will include both an introduction and hands-on foundation class in Maya 3D computer modeling and animation, and a session on using virtual design in interactive performance. Vendor sessions include



Myers Sound and two of their trainers who will offer several variations of sound workshops. TMB is bringing a Hippotizer media server and two reps who will host a workshop on media server hardware as well as a session on content for media servers. Rosco Labs is providing two workshops on projection effects and making original gobos on a budget while D2 Flying Effects will host two rigging sessions – one on flying effects. Additional sessions that are slated for the weekend include: *Lighting Apps for Your I-phone*, *Working in Themed Design*, on prop creation and scenic painting, backstage tours of local theatres, and lighting technology sessions relating to newer forms of control and LEDs.

A block of hotel rooms at several local hotels (within walking distance of all our activities and downtown attractions) are reserved with special rates ranging from \$89 to \$109 per night (plus tax). Look for registration materials and additional information on the [USITT-SE website](#). Contact Rich Dunham, head of design University of Georgia, 706-542-8273 or [rdunham@uga.edu](mailto:rdunham@uga.edu), with any questions.

## **Desert State: Announce Officer Election Results**

The Desert State Regional Section recently announced the results of its election of officers. Ron Thacker was elected First Vice-Chair. He is currently serving as Secretary but will vacate that office. Rick Tuckett was elected Third Vice-Chair. He is a previous board member. Erica McKibben was re-elected to a second term as Treasurer. Kate Ellis was elected Director. She completed two terms as Third Vice Chair. Vern Ellington was elected Member at Large.

Pete Weisman was thanked for his many years of service. He will step off the board after having served since the inception of the Section in 2000. Cat Dragon also will be leave the board after serving two terms as a Director.

Anyone interested in serving as Secretary should contact [fransutherland@gmail.com](mailto:fransutherland@gmail.com)

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News From **David Grindle**, *USITT Executive Director*  
**Simple, Yet Elegant, Wins the Day**  
 For every Goliath, there is a stone.

What a year it has been!!!!



I saw this on a church sign while driving through a community near Syracuse recently. It struck me as being very relevant to our membership.

I'm pretty sure, no matter what your background, this is a familiar story. Goliath, the giant, terrorizes a community. People run in fear except for a young boy who faces him with a sling and stone. This simple yet elegant weapon disposes of a menace with a shot to the head. Others had tried complex attempts, and they had failed, but simple and elegant won out.

Theatre designers, technicians, and managers face giant challenges constantly. We have some type of genetic makeup that causes us to thrive on that part of our lives. From the impossible, yet brilliant, ideas that come up in design and production meetings, to the front of house issues that magically appear and expect to be solved before the performance starts, it seems that we all have moments where we hope we have just the right "stone" in our tool box to slay the giant.

I can think of many times in my career when someone had a simple, elegant solution to what seemed a *humongous* problem. A props person once had canes and walking sticks on his arms in order of actors exit so they could grab

## 2011 Costume Symposium

July 28-30  
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University



them efficiently, and their hats were on his head in order as well. Simple and elegant.

Costumers constantly find a way to make the most amazing changes happen with as few steps as possible. Simple and elegant solutions abound in that world. And I will admit that I am fabric challenged, so I think anything a costumer does defies gravity.

A scenic designer I admire once needed a jack to hold a wall for a scene in Act I of *La Boheme*. Unfortunately, the wall swung around in a quick change, exposing the jack. In a moment of brilliance, a Christmas tree in a bucket was "leaning against the wall" to hide the jack in Act II. The holiday worked and the solution of set dressing was simple and elegant.

We just completed our 2011 Tech Expo, and it included many simple and elegant solutions. OISTAT just had its first tech expo, the Technical Invention Prize, and it was full of elegant solutions to problems. That's the brilliant thing about our industry and our people; not only do such wonderful ideas come to light, but we are excited to share them with others.

Think of the tale of David and Goliath the next time a big challenge comes to you. No matter what the size, every Goliath has its stone.



**We'd like to hear your comments on this story.**

Please e-mail David at [david@office.usitt.org](mailto:david@office.usitt.org).

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Commissions

## Student Costumers: Lend Your Ideas!

*Jen Kenyon, Costume Design & Technology Commission*

### After Effects

To create a more three dimensional look, the burn tool can be used in the right tool bar and highlights can be created using the sponge tool or creating a new layer containing white with the opacity lowered.



Jordan Straight, a participant in the 2011 student session from the Costume Design & Technology Commission, demonstrated how to create patterns using Adobe Photoshop Elements

It is hard to believe it is time to start planning for the 2012 Conference & Stage Expo in Long Beach, California, but the Costume Design & Technology Commission has a variety of sessions and panels to offer. Interested in learning about the history of the swimsuit or creating masks for a production you are working on? There is a session to cover it.

One of the most exciting projects for the Costume Design & Technology Commission is the Student Leadership Initiative. Headed by Rafael Jaen, the SLI is geared to the increased number of students in the field of Costume Design & Technology and their concerns and interests.

As Commissioner Donna Meester explains, "It has been becoming more and more apparent that the Commission is getting younger; every year we see more new student members. Many of these students have asked how they can become more involved, especially when it comes to presenting. Since we do our

programming a year in advance, it is virtually impossible for most of them to know if they will be able to attend the next Annual Conference or even what they would present. By having a student dedicated session in the schedule, they will have the opportunity to plan ahead and to apply to present at a much later date.”

Whether from a student, an educator, or a working professional, the Commission seeks input about what students have to say about new approaches; use of non-traditional materials, green initiatives, digital software for theatrical use, updating costume design and technology related operations, and any other aspect that is a part of the student experience. If interested in participating, send an e-mail to [rafael\\_jaen@emerson.edu](mailto:rafael_jaen@emerson.edu) and include: name, e-mail address, mobile phone number, school, degree, concentration, topic, a 100-word project abstract, and an e-mail letter from a recommending faculty member.

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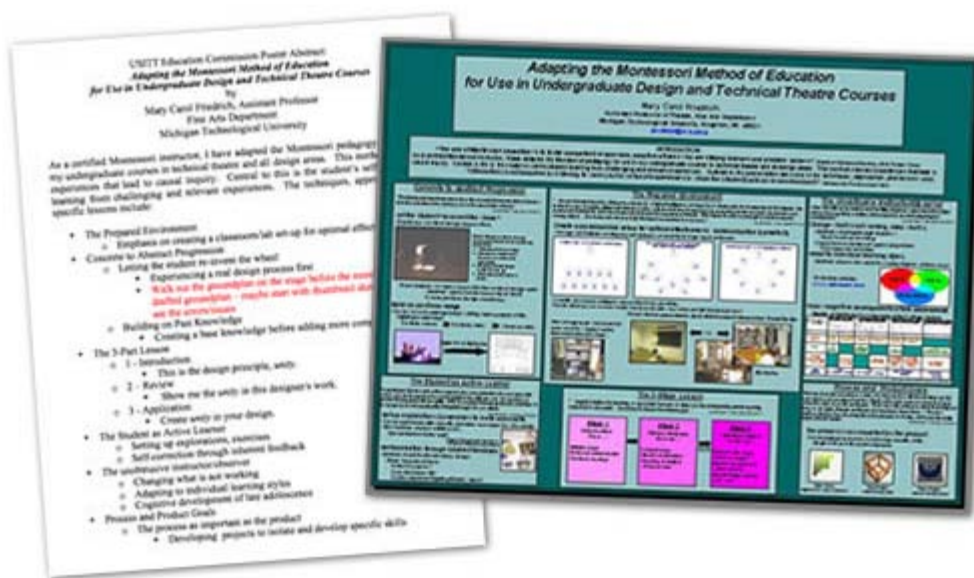
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## Commissions

## Seek Technical Production Posters for Long Beach

**Paul Brunner**, *Technical Production Commission*



This year, the Technical Production Commission will sponsor a new poster session focusing on practical projects for teaching technical production. This is an opportunity for educators and students to share the projects they use in their classes and shops to teach technical production. Poster projects could cover teaching any number of areas and can include introductory or intermediate material including, but not limited to, scenic construction, construction drafting, scene shop management, technical direction, and scenic automation. Poster presentations are widely accepted as meeting the requirements for scholarly publication.

Poster presenters may also have the opportunity to publish their ideas at a later date. All submissions will be juried by the Teaching Technical Production Poster Selection Committee. Ideas for posters should be presented in the form of an abstract, a concise summary of the information to be presented in the poster, not more than 250 words typed.

The deadline for submitting abstracts is December 15. Applicants will be notified in early January. The actual presentation and handout information will be due February 28.

To submit a poster abstract for consideration, title the abstract and include your name and contact information. Then send it electronically to [info@office.usitt.org](mailto:info@office.usitt.org). Questions? Contact Mary Black at [maryblack223@gmail.com](mailto:maryblack223@gmail.com) or 319-610-4133.

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Commissions

## How to make it all Fit?

**Dave Shuhly**, *Education Commission*



Carissa Hawksworth analyzes the use of lighting in a still photo for her lighting design project. In the background are projects on line, shape and texture.

Images/Courtesy Regent University's Design Process I course for the MA in Theatre.

I imagine I'm not alone writing the syllabus for a design class and wondering how to fit everything in. The problem seems always to be the same: too much material and not enough time. The fundamental question is, "What do they need?"

In his article, "A Change of Scene" from January's *American Theatre*, Richard Isackes states graduate schools want "developed drawing and art skills matched with knowledge of dramatic literature and performance theory." Employers value practical experience gained in school which allows better application in the work



place. What is essential for a course can be grouped into three categories: collaboration, craft, and creativity.

First, collaboration. Students need to understand the process of reading, interpreting, and responding in a group environment. Heidi Hoffer's article in *TD&T* entitled "Preparing Design/Tech Undergraduates for the Entertainment Industry" posits that the goal is to have students bring the skills they are learning elsewhere in the university to bear on theatre material and respond to it through writing and non-traditional methods such as imagery.

Craft is the source of more debate and the hardest to fit into a semester. What skills do you teach? Mr Isackes interviewed several industry leaders in "The Design Dilemma" which appeared in the January 2009 *American Theatre*. Marjorie Kellogg suggested, "If they need to learn a CAD [computer-aided design] program, they'll learn it." But what do students need to learn in order to be self-directed? During a panel discussion at the USITT Annual Conference in Charlotte, the list of skills necessary for a first-time hire included AutoCAD, building white models, interpreting research, manipulating images in Photoshop, hand drafting/rendering, so how do students learn this?

The third, creativity (e.g. art) is the most elusive. This is the ability to synthesize research through craft and present it in a meaningful manner. Leaders again outlined issues in "The Design Dilemma." Susan Tsu stated, "I sometimes find the students have so many ideas that it is difficult for them to edit." For graduate students, Thomas Lynch added, "When students begin to make those editorial, intense, artistic choices, what level of preparedness are they coming with.



Student Tiphany White examines a sample storyboard project for lighting



Sam Shaffer sketching notes from online research for a design project, projects on line, shape and texture are displayed in the background

We simply cannot teach everything; ownership must belong to the student. The professor's job is to incorporate enough foundational knowledge so students can self-direct their learning. Mr. Isakes declared in "A Change of Scene," "Craft skills will be learned and relearned [...] What will be sustaining will be the intellectual and creative elasticity that only a fundamental theoretical understanding can provide."

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News & Notices

## Costume Poster Sessions to Mark Sweet 16th

**M.C. Friedrich**, *Costume Design & Technology Commission*



The Costume Design & Technology Commission's Poster Session always draws a crowd and provokes discussion. This is just a small sample of the posters which were presented in 2010.

Photo/Casey Kearns

The 2012 Conference & Stage Expo in Long Beach, California will be the 16th year of the Costume Design & Technology Commission's Costume Poster Session. Exciting things are on the horizon to archive the rich depth and breadth of information from these posters. The Costume Poster Session Committee is busy this summer developing a draft of sessions for publication.

Costume designers and technicians can be a part of this session by submitting an abstract this fall to share innovations with peers. During the Costume Poster Session, costume designers and technicians share information that is probably not well known or perhaps of their own invention. This includes, but is not limited to, a new solution to an old problem, a new problem and its solution, a classroom or management technique, the results of research, or other ideas, discoveries, or developments in the field of costuming.

Poster presentations are widely accepted as meeting the requirements for scholarly publication. Those who work for an educational institution might be able to get the school to fund some or all expenses to the Long Beach 2012 Annual Conference & Stage Expo. Poster presenters also may have the opportunity to publish their ideas in TD&T.

All submissions will be blind juried by the Costume Poster Selection Committee. Ideas need to be presented in the form of an abstract – a brief, concise summary of the information to be presented in the poster, no more than 200 words typewritten. Examples of past successful abstracts can be found [here](#). Include link here.

The process for submitting an abstract and a 50-word bio will be the same as last year. Submissions should be sent to [info@office.usitt.org](mailto:info@office.usitt.org). The biographies will be used for the Conference program.

Ways to archive the presentations are being explored. As a result, there are several guidelines to be followed. Presenters will be sent a list of guidelines when they are notified of acceptance.

The deadline to submit abstracts is November 15. Applicants will be notified by early December. The actual presentation and handout information are not due until March 5.

For questions or additional information, contact: M.C. Friedrich, Department of Visual & Performing Arts, Michigan Technological University, [mcfriedr@mtu.edu](mailto:mcfriedr@mtu.edu).

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Conference & Stage Expo

## In 2012: Why Long Beach is like Prague - or Not

**Brian Alan Reed**, *Long Beach Promotions Coordinator*



Long Beach, California, may not have the 500-year old buildings which are a feature of Prague, but the cities have some other striking similarities.

Photo/Barbara E.R. Lucas

Like quite a few USITT members, I was in Prague in June for the Prague Quadrennial of Performance Design and Space. In looking for a new approach to promote the upcoming Long Beach Conference and Stage Expo (March 28 to 31), I thought about the many ways that Long Beach is like Prague—or not.

### Transportation:

While both cities have airports with non-stop flights from JFK, it is probably more useful to note that both also have inexpensive light rail transportation for getting around the local area. Both cities are also excellent for walking, with plenty of scenic vistas to be seen within close proximity to the city center.

### Climate:

## 2011 Costume Symposium

July 28-30  
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Long Beach in late March is likely to be a lot like Prague—in June. That's a good thing to keep in mind if you're thinking about attending the conference. The weather in southern California should be very pleasant, while the forecast in Prague will be cold and wet.

### Environment:

Long Beach has some architectural gems, but there's really no comparison. Everywhere you turn in Prague, there's another beautiful, 500-year-old building. Next March, come for the weather, not the history lesson.

### Cuisine:

In Prague, we found everything from Italian to Asian to Latin American to Irish pub fare. You can find all of those in Long Beach within walking distance of the convention center. What you're not likely to find are traditional Czech cuisine (beef goulash or roast pork with potato dumplings and boiled red cabbage) and the sausage stands of Wenceslas Square. Instead, be on the lookout for restaurants that specialize in good barbecue and fresh seafood, neither of which seemed to be as readily available in Prague.

### Beer:

Prague is famous for its beer. Excellent Czech brews include Pilsner Urquell, Kozel, Gambrinus, and the original Budweiser. Nevertheless, Prague has nothing on Long Beach when it comes to choices of beer. Of course, many USITT members are already familiar with The Yard House and its 250 brews on tap. There is also the Rock Bottom Brewery, the Auld Dubliner Pub, and the many other local restaurants that serve up plenty of what the Czechs call pivo.

### The USITT/USA Exhibit:

If you didn't make it to the Prague Quadrennial, you'll be glad to know that plans are underway to put the USA's PQ exhibit on display in Long Beach. The exhibit is distinctive and a bit of a departure from past USA exhibits. Plan to spend some time viewing it on the Stage Expo floor, along with the several other exhibits that are in the works, including the bi-annual Design Expo.

### Lost in Translation:

While in Prague, we visited a local shopping mall and found the food court on the fifth floor. We saw a couple of fast-food restaurants that claimed to offer California-inspired cuisine, so we were thinking maybe avocados, arugula, and artichokes. One was called L.A. Finger Food. The other was called Santa Fe (yeah, I know), where each dish had a name, usually something related to California. The one that particularly caught my eye was called the "Long Beach." It consisted of deep fried cheese and French fries. (Yeah, I *know*!) Don't spend a lot of time looking for that when you come to the conference in March.

[Note to the Editor: And then there was the Thai fast food restaurant that offered

*vonave a krekhe kure s ryzi.* There was no Thai translation, only an English one that read: "Crisp Fried Chicken." I guess the less said about that the better.]

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The logo for the United States Institute for Theatre Technology (usitt), consisting of the lowercase letters "usitt" in white on a red square background.

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Conference &amp; Stage Expo

**Exhibitor Programming for 2012****Helen Willard, Stage Expo Sales Manager**

Students from Hamilton College Lauren Lanzotti, left, and Mary Lehner, right, were the winners of the 2011 Jack Suesse Memorial Trophy for posing a question during the Stump the Riggers session. Presenting the trophy were Bill Sapsis, session chair, and Gwen Suesse.

Photo/Tom Thatcher

In addition to exhibiting at Stage Expo, several companies sponsor programs at the annual conference. Here are brief descriptions of some of the sessions which will be presented by Stage Expo exhibitors in Long Beach next March.

**Properties at Cirque du Soleil**

*Sponsored by Cirque du Soleil*

Come and join us as we delve into the world of props at Cirque du Soleil. Explore with us the challenges our teams face in maintenance repair and re-design of the thousands of props. Take a glimpse into how we utilize old and new technology to discover and rediscover ways to anthropomorphize our world. Invoke your creativity to provoke your design and evoke your wildest dreams.





## Audio in a Disney Theme Park

*Sponsored by Disney Parks Creative Entertainment*

Representatives from Yamaha, Meyer Sound, and Disney Creative Entertainment discuss the challenges of sound and audio design and implementation in a theme park. Hear from the audio design team as they use one of Disney's current shows as a case study to provide insight to the development process.

## Costuming Disney Animatronics

*Sponsored by Disney Parks Creative Entertainment*

Join Disney's creative costuming team as they discuss and demonstrate specialized costume and cosmetology techniques used for animatronic figures depicting characters from both live action and animated features.

## Disney's Healthy Technician

*Sponsored by Disney Parks Creative Entertainment*

Focus on personal and professional skills while allowing technicians to be healthy, prevent injuries, and sustain longevity in a career as a technician.

## A Mouse, A Duck, and Seven Dwarves - the Production Process

*Sponsored by Disney Parks Creative Entertainment*

Making magic for millions of guests and audience members each year takes a lot more than pixie dust and happy thoughts. Learn about the Disney production process, and how they take an idea from concept to reality at the highest level of professionalism and execution.

## No More Dancin' in the Dark: Lighting Costumes in the Disney Show

*Sponsored by Disney Parks Creative Entertainment*

Follow the process of design, development, fabrication and implementation of costumes in a night time parade or spectacular. Experience the process of illuminating and enhancing costumes through lighting.

## Load Monitoring & Safety

*Sponsored by Eilon Engineering*

Explore the dangers of unpredictable load distribution and the importance of load monitoring.

## Sound Lab Introduction

*Sponsored by Meyer Sound Laboratories*

Meyer Sound Laboratories staff will demonstrate the installation of a Constellation acoustic system in the Sound Lab. This session will also serve as the official opening of the USITT Sound Lab, a space that will allow hands-on demonstration and training on multiple systems and software during the annual conference.

## An Introduction to Patterning Costume Design Details

*Sponsored by Period Corsets*

Learn to pattern different costume design elements including ruffles, pleats, and sleeves. This session will provide the beginner costumer some essential basic patterning skills and it will give the costume educator an idea of how to illustrate these skills.

## Stump the Riggers

*Sponsored by Sapsis Rigging & Entertainment Services*

A panel of industry experts invites you to take pot shots at them. Bring your best (and worst) questions and try to stump these guys. The best question takes home the coveted Jack Suesse Memorial Trophy and bragging rights for a year.

## Alternative Training Options

*Sponsored by Stagecraft Institute of Las Vegas*

This panel discussion will explore options for advanced technology training through PDWs, workshops, manufacturer's certifications, and alternative programs. A panel of trainers and educators from multiple resources will discuss avenues available to improve and update skills, networking to find support for advanced training, and funding for advanced training.

Please plan to join us at the Annual Conference & Stage Expo in Long Beach March 29 - 31, 2012 for these and many other sessions.

Helen Willard  
Stage Expo Sales Manager

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The monthly newsletter for USITT members

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- BMI Supply
- Camburn Associates
- Center Theatre Group
- Checkers Industrial Products Inc.
- Children's Theatre of Charlotte
- Clarice Smith Performing Arts Center
- Columbus McKinnon Corp.
- coolux International
- Cooper Controls
- Demand Products
- Dragon & Phoenix Software, Inc.
- Enhance a Colour
- Entertainment Lighting Services
- Florida State University
- GALA Systems, Inc.
- Georgia College & State University
- Gerriets International Inc.
- Global Design Solutions
- Grand Stage Company, Inc.
- Hall Associates Flying Effects
- Harkness Screens (USA) Ltd.
- heatshrink.com
- I. Weiss
- IALD-International Association of Lighting Designers
- InCord Ltd.
- International Alliance of Theatrical Stage Employees
- Irwin Seating Company
- James Thomas Engineering
- Johnson Systems Inc.
- Kenmark, Inc.
- Kirkegaard Associates
- KUPO Industrial Corp
- LEE Filters

- Lehigh Electric Products Co.
- Leprecon
- Leviton/NSI/Colortran
- Lex Products Corp.
- Limelight Productions, Inc.
- LVH Entertainment Systems
- Lycian Stage Lighting
- Mainstage Theatrical Supply, Inc.
- Mallat Pharmacy and Costume
- Mehron, Inc.
- University of Missouri-Kansas City
- Mutual Hardware
- Nemetschek Vectorworks
- Niscon Inc.
- University of North Carolina at Greensboro
- University of North Carolina School of the Arts
- Northern Sound & Light, Inc.
- Ontario Staging Limited
- Orange Events Sdn Bhd
- OSRAM SYLVANIA
- Pathway Connectivity
- Penn State University
- Period Corsets
- Philips Controls/Entertainment Technology
- PNTA Pacific NW Theatre Association
- Pook Diemont & Ohl, Inc.
- Prolyte Products Group
- Rational Acoustics, LLC
- RC4 Wireless/Soundsculpture Inc.
- REED Entertainment Rigging & Engineering
- Santa Clarita Performing Arts Center
- Sapsis Rigging Entertainment Services, Inc.
- Sculptural Arts Coating, Inc.
- Serapid, Inc.
- Shanghai American School
- Show Distribution Group Inc.
- Siong Ann Engineering Pte Ltd



- Smooth-On, Inc.
- South Dakota State University
- SSRC
- Stage Decoration & Supplies, Inc.
- Stage Equipment and Lighting, Inc.
- Stage Rigging Services, Inc.
- Stagecraft Industries, Inc.
- Stagecraft Institute of Las Vegas
- StageLight, Inc.
- Staging Concepts, Inc.
- Strong Entertainment Lighting
- Studio T+L LLC
- SUNY Oswego Theatre Department
- Theatre Consultants Collaborative, LLC
- Thern Stage Equipment
- Thinkwell Design & Production
- Tiffin Scenic Studios, Inc.
- TMB
- TOMCAT USA, Inc.
- Trizart Alliance
- Ultratec Special Effects Inc.
- Union Connector Co., Inc.
- Wayne State University Dept of Theatre
- XS Lighting, LLC

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